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Netsuke from the Collection of Joseph and Elena Kurstin

New York | December 16, 2022



Netsuke from the Collection of Joseph and Elena Kurstin

New York | Friday December 16, 2022 at 10am

BONHAMS

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Japanese and Korean Works of Art Team

New York

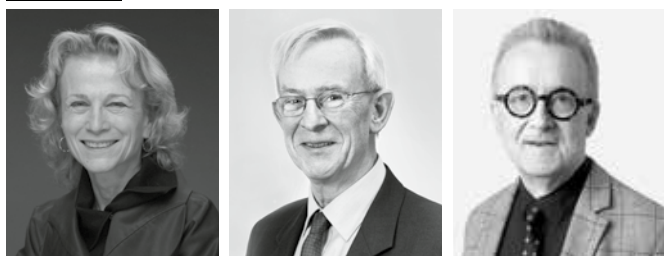


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The Joseph and Elena Kurstin Collection

Dr. Joseph Kurstin was born in St. Louis into a large and close-knit family. After serving in the military in Korea, Joe relocated to Miami and began a career as a pharmacist. However, he soon realized this was not the profession for him and returned to school to pursue a degree in medicine where he thrived, graduating at the top of his class and serving as class president.

He first was bitten by the collecting bug while still living in St. Louis, but it was on a trip to New York that he became acquainted with quality netsuke and the rest as they say, is history.

Joe was known by lovers of netsuke and inrō worldwide. Joe's impressive collection of works by Masanao of Kyoto alone was well worth a trip to Miami. And his 18th-century tall figures featured such variety, that a visit to Joe's study to handle such pieces gave more insight into the history of netsuke carving than any book or university lecture could hope to.

Joe was also known for his generosity with the collection. He and Elena were always eager to have visitors to view the collection and discuss all things netsuke and Japanese art.

Joe freely lent his collection for exhibitions at the Yale University Art Gallery, Museum of Fine Arts, Boston, Epcot Center at Disney World, and The Tobacco and Salt Museum in Tokyo.

During the International Netsuke Society New York Convention, Joe generously lent his most prized netsuke, the famed Meinertzhagen *kirin* for display at a reception held at Bonhams, despite having only recently acquired it after nearly a lifetime of searching.

Joe also gave freely of his time at netsuke conventions, where he would give lectures and presentations, eager to share his knowledge and the experience he gained over years of collecting. Joe also loved to share stories of the adventures and misadventures he had on his journeys in pursuit of netsuke.

Bonhams is honored to offer netsuke from the collection of Joe and Elena Kurstin in the hope that fellow collectors will once again appreciate the depth and breadth of this unrivalled collection and take the opportunity to become part of the history of this group of fine works of art.



1

A LACQUERED WOOD NETSUKE OF A TŌKAIDŌ ROAD PORTER

Edo period (1615-1868), 18th century

The humorous figure smiling gleefully as he bends low in a bow, his ample buttocks on full display, his robe, sash, and hat all applied with lacquer, now worn away in spots revealing the undercoat and the fine warm patina of the wood beneath

2 1/4in (5.7cm) high

\$4,000 - 6,000

Provenance

Lt. Col. J.B. Gaskell Collection



2

ATTRIBUTED TO GESSHŌ (ACTIVE 18TH CENTURY)

A Wood Netsuke of a Contortionist

Edo period (1615-1868). 18th century

The tumbler dressed in a Chinese-style vest and cap, supporting himself on his bent forearms with his legs sticking straight up in the air, his face in a wide grin, the surface well worn and bearing a warm patina, an illegible inscription later added on the back of the right thigh

2 3/8in (6cm) high

\$2,500 - 3,500

Published

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, p.189, no.152

Exhibited

Museum of Fine Arts, Boston, September 2001-November 2002



3

AWATAGUCHI (ACTIVE 18TH CENTURY)

A Tall Wood Netsuke of a Man Tying his Loincloth

Edo period (1615-1868), 18th century

The thin man standing on his toes with a grimace on his face as he pinches his private parts while tying his loincloth, signed on the reverse

Awataguchi

3 7/8in (9.8cm) high

\$15,000 - 20,000

Provenance

Betty Jahss Collection, sold at Sotheby's London, November 14, 1991, lot 18

Published

Netsuke Kenkyukai Study Journal, vol.12, no.1

International Netsuke Society Journal, vol.18, no.1, p.12, fig.1



4

TSUJI (ACTIVE LATE 18TH CENTURY)

A Wood Netsuke of a Korean Entertainer

Edo period (1615-1868), late 18th century

The figure dressed in long robes tied at the chest and a wide-brimmed hat topped with a tassel, the handle of, possibly, a fan in his left hand (the top half now lost), signed *Tsuji* inside the *himotōshi*

2 1/4in (5.7cm) high

\$5,000 - 7,000



5

JOBUN (ACTIVE LATE 18TH CENTURY)

A Wood Netsuke of a Rat Catcher

Edo period (1615-1868), late 18th century

The figure shown kneeling holding down his trap while a rat scurries away, the wood well worn and bearing a rich patina, signed *Jobun*

1 3/4in (4.4cm) high

\$6,000 - 8,000

Published

International Netsuke Society Journal, vol.25, no.4, p.9, fig.2



6

MASANAO OF KYOTO (ACTIVE 18TH CENTURY)

A Wood Netsuke of a Boy with a Rat

Edo period (1615-1868), 18th century

The boy shown standing dressed in loose-fitting robes and vest grinning as he grasps the tail of a rat perched on his shoulder, the wood bearing a rich dark brown patina, signed in an oval reserve

Masanao

2in (5.1cm) high

\$10,000 - 15,000



7



8



9

7

A WOOD EROTIC NETSUKE

Edo period (1615-1868), 18th century

Carved as a man seated cross legged, wearing the mask and hairstyle of Okame and cradling his enormous penis, inscribed on the reverse

otoko

2in (5.1cm) high

\$1,000 - 1,500

8

AFTER MASANAO OF KYOTO

A Wood Netsuke of Okame in the Guise of a Courtesan

Edo period (1615-1868), 18th/19th century

Standing, lifting the hem of her kimono as she takes a step, her *obi* tied at the front, inscribed in an oval reserve *Masanao*

2 1/4in (5.7cm) high

\$3,000 - 4,000

Provenance

Previously sold at Sotheby's, London, May 29, 1980, lot 11

9

A WOOD NETSUKE OF A DANCING MAN

Edo period (1615-1868), 18th/19th century

The slender figure dressed in a *fundoshi* (loincloth), standing on one foot holding aloft a Daruma doll, his mouth open as if singing

4 1/2in (11.4cm) high

\$2,500 - 3,500

Published

Gabor Wilhelm and Yukari Yoshida, *The Netsuke Dancers*, Tokyo, Sagemonoya, 2005, no.4



10

10

AWATAGUCHI (ACTIVE 18TH CENTURY)

A Rare Boxwood Netsuke of Blind Men Crossing a Bridge

Edo period (1615-1868), 18th century

Clutching at each other for support as they slowly make their way over a log bridge, one holding a walking stick, the wood somewhat worn and bearing a good patina, signed *Awataguchi*

3 1/4in (9.5cm) wide

\$5,000 - 7,000

Provenance

From a collection formed between 1964 and 1967 under the guidance of W. W. Winkworth, sold at Bonhams, London, November 6, 2007, lot 58

Published

International Netsuke Society Journal, vol.28, no.1, p.51

International Netsuke Society Journal, vol.31, no.4, p.11

For earlier painted versions of this subject by the Zen priest, artist, and calligrapher Hakuin Ekaku (1686-1769), see Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin*, Boston, Shambhala Publications, 2010, pp.140, 142, plates 4.2, 4.3.

11

MIWA (ACTIVE LATE 18TH/EARLY 19TH CENTURY)

A Wood Netsuke of a Blind Masseur

Edo period (1615-1868), late 18th/early 19th century

Carved and assembled from dark *isunoki* (*Distylium racemosum*) and lighter wood, the figure standing, holding a short staff and a Bizenware sake bottle decorated with Daikoku on a rice bale, the masseur's misshapen face turned upward and to the left, signed on the side of the bottle *Miwa*

2 1/2in (6.3cm) high

\$7,000 - 9,000

Provenance

M. T. Hindson Collection

T. S. Davy Collection

Sir Francis Oppenheimer Collection

Betty Jahss Collection, sold at Sotheby's, London, November 14, 1991, lot 17

Published

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Sotheby Parke Bernet Publications, 1974, no. 268, p. 97



11



12

HŌSHIN (ACTIVE 18TH CENTURY)

A Wood Netsuke of Two Figures in Masks

Edo period (1615-1868), 18th century

The standing figure wearing the robes, mask, and hair style of a courtesan, holding a teacup, the kneeling figure wearing a smiling mask and a suggestive hat as he touches the nose with his index finger, a folded umbrella under his arm, signed in a rounded rectangular reserve *Hōshin*

2 3/8in (6cm) high

\$6,000 - 8,000

Provenance

Anne Hull Grundy Collection

W.W. Winkworth Collection

Jacques Carré Collection

Published

Frederick Meinertzhagen and George Lazarnick, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss, 1986, p.198 (unillustrated, notation by Anne Gull Grundy)

Eskenazi Ltd., *Japanese Netsuke from the Carré Collection*, London, 1993, p.107

International Netsuke Society Journal, vol.8, no.4, p.42, fig.10

International Netsuke Society Journal, vol.13, no.3, p.33, fig.116.

International Netsuke Society Journal, vol.16, no.1, p.32.

Exhibited

The Tobacco and Salt Museum, Tokyo, 1995, no.129, where the group was described as a prostitute and client.



13

A PAINTED WOOD NETSUKE OF A SENNIN

Edo period (1615-1868), 18th century

The tall figure dressed in flowing robes and a tasseled skirt, his curls sticking out from beneath his cap, a sheathed sword on his back, turning his head to the left and screaming as a snake coiled around his wrist bites his finger, painted in polychrome pigments
 4 1/8in (10.2cm) high

\$10,000 - 15,000

Provenance

W.W. Winkworth Collection

Carlo Monzino Collection, sold at Sotheby's, London, June 21, 1995, lot 8

Published

Netsuke Kenkyukai Study Journal, vol.15, p.47, no.3

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature*

Sculpture, Boston, MFA Publications, 2001, p.51, no.15

Exhibited

Museum of Fine Arts, Boston, September 2001-November 2002



14

14

A WOOD NETSUKES OF THE ARMOR-PULLING (KUSAZURIBIKI) SCENE FROM THE TALE OF THE SOGA BROTHERS

Edo period (1615-1868), 18th/19th century

The standing man staring fiercely ahead, his left hand grasping the scabbard of his sword, the crouching man pulling on a piece of the standing man's armor with both hands, the figures carved with many fine lines giving texture and naturalistic feeling to their clothing and armor

3 1/8in (7.9cm) high

\$2,500 - 3,500

In this famous scene, Soga no Gorō (1174-1193) struggles with Asahina Saburō, who tries to restrain Gorō from intervening in a confrontation between his brother Jurō (1172-1193) and their uncle. The scene, which appeared in many kabuki versions of the Soga brothers' vendetta to avenge their father's death, evolved into a dance piece from an enactment of a struggle over the armor that Gorō has carried to the scene. It was depicted by many famous ukiyo-e artists in both paintings and woodblock prints.



15

15

MORIKAWA TOEN (1820-1894)

A Painted Wood Netsuke of a Priest

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Carved in the *ittōbori* (single cut) technique as a blind priest dressed in monastic robes and clutching Buddhist beads and a short staff, painted in polychrome pigments and gilt, signed with the artist's *kaō*

3 1/2in (8.9cm) high

\$2,000 - 3,000

Published

Barbara Teri Okada and Mary Gardner Neill, *Real and Imaginary Beings: The Netsuke Collection of Joseph and Edith Kurstin*, New Haven, Yale University Press, 1980, p.110, no.116

Joseph Kurstin and Maria Ortega, *Masterworks of Netsuke and Other Japanese Miniature Art from American Collections*, Miami, Lowe Art Museum, 1986, p.57, no.70

Joseph Kurstin and Gilles Lorin, *The Peacock's Feather, Gentlemen's Jewelry of Old Japan*, Delray Beach, Art Media Resources, 2006, p.23, no. 10

Exhibited

Yale University Art Gallery, February 28-April 12, 1980

Morikami Museum and Japanese Gardens, Delray Beach, Florida, January 10-March 18, 2007



16

A LACQUERED WOOD NETSUKE OF A DANCER

Edo period (1615-1868), 18th/19th century

Carved as a *miko* (female attendant to a Shinto shrine), possibly Izumo no Okuni, the founder of the kabuki theater, dressed in several layers of kimono, one sleeve hanging loose to free her right hand in which she carries a folding fan, a sword and a set of *shide* (Shinto ritual paper streamers) thrust in her obi (sash), and a cap perched on her head in a rakish manner, the wood with a dark, warm patina and with traces of gold lacquer

3 1/4in (8.2cm) high

\$6,000 - 8,000

Provenance

T. Tsuruoka Collection

Charles A. Greenfield Collection

Published

Harold P. Stern, *The Magnificent Three: Lacquer, Netsuke, and Tsuba; Selections from the Collection of Charles A. Greenfield*, New York, Japan Society, 1972, no.13 (unillustrated)
Joseph Kurstin and Gilles Lorin, *The Peacock's Feather, Gentlemen's Jewelry of Old Japan*, Delray Beach, Art Media Resources, 2006, no. 9
International Netsuke Society Journal, vol.27, no.1, p.12, fig.3

Exhibited

Japan House Gallery, New York, 1972

Morikami Museum and Japanese Gardens, Delray Beach, Florida, January 10-March 18, 2007



17

17

A LACQUERED WOOD NETSUKE OF A CHINESE BOY HOLDING A PUPPY

Edo period (1615-1868), 19th century

Lacquered in silver, gold, red, and black, the boy standing dressed in robes decorated with roundels of confronted butterflies, stylized dragons, squirrels, and flower blossoms against a ground of chevrons, a *kinchaku* (purse) and netsuke suspended from his sash
1 7/8in (4.7cm) high

\$3,000 - 4,000

Published

Barbara Teri Okada and Mary Gardner Neill, *Real and Imaginary Beings: The Netsuke Collection of Joseph and Edith Kurstin*, New Haven, Yale University Press, 1980, p.104, no. 107

Exhibited

Yale University Art Gallery, February 28-April 12, 1980



18

18

MATSUKI HŌKEI (ACTIVE LATE 19TH CENTURY)

A *Tsuishu* (Carved Red-Lacquer) Netsuke

Meiji era (1868-1912), late 19th century

Carved as a No actor crouching on one knee, a long-handled hammer in his right hand, his long, flowing hair below a cap surmounted by a weasel-like animal, his robes finely incised with floral roundels against wave patterns, signed *Hōkei*
2 1/4in (5.7cm) high

\$2,500 - 3,500

For a very similar netsuke, now in the Baur Collection, see Frederick Meinertzhagen and George Lazarnick (ed.), *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, A.R. Liss, 1986, p. 179, and reproduced in George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.481





19

19

A WOOD NETSUKES OF AN IMMORTAL AND A DRAGON

Edo period (1615-1868), 18th/19th century

The immortal shown standing laughing as a serpentine dragon looks up at him begging for the Buddhist *ken* (sword) which was lost from the dragon's tail and is now in the immortal's possession

3 3/8in (8.6cm) high

\$8,000 - 12,000



20

20

TSUJI (ACTIVE LATE 18TH CENTURY)

A Wood Netsuke of Tekkai Sennin

Edo period (1615-1868), late 18th century

Dressed in loose robes and a mugwort skirt, he stands leaning on a staff as he looks up and exhales his spirit in a wispy breath, signed *Tsuji* in the larger hole of the *himotōshi*

2 3/4in (7cm) high

\$7,000 - 9,000

Tsuji made several examples of this popular model. Very similar netsuke are illustrated in Sydney L. Moss, Ltd., *Meetings with Remarkable Netsuke*, London, 1996, no.32; *International Netsuke Society Journal*, vol. 11, no.1, p.44, fig. C, and vol.24, no.2, p.24. Another, from the Betty Jahss collection, was sold at Sotheby's, London, June 13, 1991, lot 3.



21

A TALL WOOD NETSUKE OF AN IMMORTAL

Edo period (1615-1868), 18th century

The slender figure shown standing gazing upward while leaning on his long staff, his loose robes hanging open, exposing his emaciated chest, his eyes inlaid in amber and dark horn

5 7/8in (14.9cm) high

\$20,000 - 30,000

Provenance

W. Guest Collection

M. T. Hindson Collection

Published

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Sotheby Parke Bernet Publications, 1974, no. 1171, p. 392

International Netsuke Society Journal, vol.15, no.1, p. 50, fig.30



22

NAITŌ TOYOMASA (1773-1856)

A Wood Netsuke of an Immortal Emerging from a Peach

Edo period (1615-1868), 18th/19th century

Intricately carved depicting Tōbōsaku Sennin in a mugwort robe emerging from the peach of immortality, the details finely carved and the eyes inlaid in translucent and dark horn, signed *Hachijūissai Toyomasa* (Toyomasa at 81 years)

1 7/8in (4.7cm) wide

\$10,000 - 15,000



23

A FINE WOOD NETSUKU OF HOTEI SEATED ON AN OX

Edo period (1615-1868), 18th century

The ox standing with its feet together and head down, Hotei seated on the animal's back dressed in loose robes and holding the lead in his right hand and a fan in his left, the details finely incised

3 1/8in (7.9cm) high

\$6,000 - 8,000

Provenance

W. L. Behrens Collection

W. Guest Collection

Mrs. Isobel Sharpe Collection

M. T. Hindson Collection

Martin S. Newstead Collection

Published

Henri Joly, *Catalogue of the W. L. Behrens Collection*, London, Glendining and Company Ltd., 1922, no. 4570, pl. LXV

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Sotheby Parke Bernet Publications, 1974, p.389, no.1165

Bernard Hurtig, *Masterpieces of Netsuke Art: One Thousand Favorites of Leading Collectors*, New York, 1973, p. 153, pl. 621

Matthew Welch and Sharen Chappell, *Netsuke, the Art of Miniature Carving*, Minneapolis, Minneapolis Institute of Arts, 1999, p.53, no.57

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001 p.156, no.121

International Netsuke Society Journal, vol.27, no.1, p.37

International Netsuke Society Journal, vol.40, no.4, p.24, fig.12

Exhibited

Museum of Fine Arts, Boston, September 2001-November 2002

Minneapolis Institute of Arts, April 4-July 5, 1998

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, August 21 to October 24, 1999



24

A WOOD NETSUKE OF RYŪJIN THE SEA KING

Edo period (1615-1868), 19th century

The figure shown standing while holding a sacred jewel, dressed in a flowing skirt with a sash loosely tied at the waist, a sinuous dragon clinging to his back, its head resting on his crown, the wood stained dark

4in (10.1cm) high

\$6,000 - 8,000

Published

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001 p.71, no.36

Exhibited

Museum of Fine Arts, Boston, September 2001-November 2002

The model, originally devised by Yoshimura Shūzan, is illustrated in Inaba Tsūryū, *Sōken Kishō* (Strange and Wonderful Sword Fittings), Osaka, 1781, vol. 7, *Furoku netsuke-shi narabi ni zu* (Supplement with Illustrations and a List of Netsuke Artists), pp.5-6



25

HOKKYŌ SHIMA SESSAI (1820-1879)

A Large and Unusual Netsuke of Two Barbers Climbing on Fukurokuju's Head

Edo period (1615-1868), 19th century

Carved as a seated figure, his impossibly long head being shaved by two men who have climbed up his pate on a rope scaffolding, the details finely incised, signed on the side of the head *Sessai tō* (Carved by Sessai)

6 1/4in (15.8cm) high

\$10,000 - 15,000

Provenance

H. Seymour Trower Collection

Duveen Collection

Mrs. Isobel Sharpe Collection

M. T. Hindson Collection

Published

Henri Joly, *Catalogue of the H. Seymour Trower Collection of Japanese Art*, London, Glendining and Company, Ltd., (Kurstin-Schneider reprint), 1975, no. 56, pl. D

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Sotheby Parke Bernet Publications, 1974, p.266, no.821

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Epcot Centre, Disney World, Florida, 1994, p.40

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001 p.158, no.124

Exhibited

Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997

Museum of Fine Arts, Boston, September 2001-November 2002



26

MITANI GOHŌ OF AKI PROVINCE (ACTIVE 18TH/19TH CENTURY)

A Rare Boxwood Netsuke of Urashima Tārō

Edo period (1615-1868), dated 1801

The figure shown seated on the back of a large turtle, looking to the left with his mouth agape, the turtle with legs and head withdrawn into its shell, with a lengthy inscription on the underside in *ukibori* inscribed *Kōju sensai kōi hoppō zō rokutoku daikō eishinshō, Kyōwa kinōe-ne haru Tani Kimimichi Tatsuo gō iwaku Gohō tsuge no ki o motte kore o tsukuru* (Long life of 1,000 years, always situated to the north, the grateful turtle, taken on a great journey, Tani Kimimichi Tatsuo, whose art name is Gohō, made this from the wood of a boxwood tree) *2in (5.1cm) high*

\$40,000 - 50,000

Provenance

Previously sold at Christie's, London, May 7, 1977, lot 147

Published

George Lazard, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.410-411

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Miami, 1994, p.27

Exhibited

Epcot Center, Disney World Resort, Orlando, Florida, May 11, 1993-May 10, 1997





27

27

A PAINTED WOOD NETSUKE OF A GHOST AND A SMALL FIGURE

Edo period (1615-1868), 18th century

The tall slender specter towering over a woman who shows no sign of concern, both bearing traces of color, a large, well-worn *himotōshi* on the reverse of the ghost

3 3/4in (9.5cm) high

\$1,500 - 2,500



28

28

A WOOD NETSUKE OF AN ONI (DEMON)

Edo period (1615-1868), 18th century

The long-haired demon shown standing with his hand touching his chin as if lost in thought, a temple bell in his right hand held behind his back, his musculature and corpulent belly well defined, the wood well worn, with traces of pigment and bearing a warm patina

2 1/4in (5.7cm) high

\$2,500 - 3,500



29

29

A LARGE WOOD NETSUKE OF AN ONI HIDING UNDER AN UMBRELLA

Edo period (1615-1868), 18th century

The demon dressed in tiger-skin britches and tall *geta* (wooden clogs) trying to shield himself under a tattered paper umbrella, his face and right arm exposed through gaping holes, his eyes inlaid in amber
4 1/2in (11.4cm) high

\$5,000 - 7,000

Provenance

Willi G. Bosshard Collection

Published

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.1074
Sydney L. Moss Ltd., *Such Stuff as Dreams Are Made On: Japanese Netsuke from the Willi G. Bosshard Collection*, London, 2008, pp.124-125, no.58



30

30

UGAWA SHŪICHI (ACTIVE 18TH CENTURY)

A Wood Netsuke of a *Bakemono* (Goblin)

Edo period (1615-1868), 18th century

The ghostly figure standing on one foot, holding both hands on top of its massive head, its tongue reaching up to lick the smaller of two enlarged eyes, both inlaid in green hardstone, signed on the reverse of the right sleeve *Ugawa Shūichi*
2 1/4in (5.7cm) high

\$4,000 - 6,000

Provenance

W. L. Behrens Collection

Published

Henri Joly, *Catalogue of the W. L. Behrens Collection*, London, Glendining and Company Ltd., 1922, no. 384, pl. VII
George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.991



31

A RARE WOOD NETSUKE OF A KIRIN ON A CLOUD

Edo period (1615-1868), 18th century

Boldly carved as a *kirin* with the face of a man, the mythical animal riding on a wispy cloud, flames emanating from its legs, with three-clawed hands and feet, and a lithe scaly body

3 3/8in (8.6cm) high

\$15,000 - 20,000

Provenance

Betty Jahss Collection, sold at Sotheby's, London, November 14, 1991, lot 129

Published

International Netsuke Society Journal, vol.18, no.3, p.26, fig.27

In previous publications, this netsuke was described as being an *oni*, but the scaly, dragon-like body with flames around the legs, and the distinctly human face raise the possibility of it being a man-faced *kirin* or perhaps even *Shokuin* (Chinese: *Zhuyin*), the tutelary spirit of Mount Shō.



32

SANKO (ACTIVE 18TH/19TH CENTURY)

A Wood Netsuke of an *Oni* (Demon) Chanting the *Nenbutsu* (Invocation to Amida Buddha)

Edo period (1615-1868), 18th/19th century

The large figure of a repentant demon shown dressed in flowing robes, his mouth open as he chants the name of Amida Buddha while accompanying himself by striking the bell hung around his neck, the eyes inlaid in translucent and dark horn, signed on the hem of the sleeve *Sanko*

3 1/8in (7.9cm) high

\$8,000 - 12,000

Provenance

Previously sold at Spink and Sons, Ltd., circa 1950
Cornelius V. S. Roosevelt Collection, sold at Sotheby's, New York, June 2, 1992, lot 167

Published

International Netsuke Society Journal, vol.12, no.1, p.45

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.911

Joseph Kurstin, *Miniature Masterpieces: The Storytelling Art of Japanese Inro*, Orlando, 1999, p.27

International Netsuke Society Journal, vol.19, no.2, p.p.11, bottom right

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, no.115, p.147

Exhibited

Epcot Center, Disney World, Orlando, Florida, 1999-2000, no.27 (with *inrō*)

Museum of Fine Arts, Boston, September 2001-November 2002



33

A TALL WOOD NETSUKE OF A RAIN DRAGON

Edo period (1615-1868), 18th century

The slender beast shown standing, the *kirin*-like head with two horns and mouth open in a snarl, the body concave below the chest, the long straight legs creating the profile of a *sashi* netsuke, the eyes inlaid in dark wood

5 3/8in (13.6cm) high

\$25,000 - 35,000

Published

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, p.98, no.61

Exhibited

Museum of Fine Arts, Boston, September 2001-November 2002



34

TAMETAKA (ACTIVE 18TH CENTURY)

A Rare and Important Wood Netsuke of a Nue

Edo period (1615-1868) 18th century

The large beast stepping forward with arms raised and claws extended as if ready to attack, its jaws open in a snarl and its snake tail poised and ready to strike, the eyes inlaid in amber and dark horn, the snake's eyes in brass, signed on the reverse *Tametaka*

2 1/8in (5.4cm) high

\$35,000 - 40,000

Provenance

Henri Vever Collection, sold at Sotheby's, March 27, 1974, lot 39
George Lazarnick Collection

Published

George Lazarnick, *The Signature Book of Netsuke, Inro and Ojime Artists in Photographs*, Honolulu, Reed Publishers, 1976, p.377

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p. 70 (color), p. 1074, and reproduced on the back cover of vol. 1

International Netsuke Society Journal, vol.3, no.1, 1975, p.25, fig.24

International Netsuke Society Journal, vol.7, no.1, 1979, p.25.

Eskenazi Ltd., *Japanese Netsuke from the Lazarnick Collection*, London, 1990, pp.16/17, no.1

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Epcot Center, Disney World, Florida, 1994, p.93

Netsuke Kenkyukai Study Journal, vol.14, no.1, 1994, p.17

Exhibited

Honolulu Academy of Arts, 1975

Honolulu Academy of Arts, 1985

Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997



35

A WOOD NETSUKE OF A GHOST NEAR A TOMBSTONE

Edo period (1615-1868), 19th century

The slender figure rising up from a cascade of flames before a grave marker, the figure's long hair finely incised

3 3/4in (9.5cm) high

\$6,000 - 8,000

Provenance

Previously sold by James Graham and Sons

Cornelius V.S. Roosevelt Collection, sold at Sotheby's, New York, June 2, 1992, lot 110

Published

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Epcot Centre, Disney World, Florida, 1994, p.47

Exhibited

Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997



36

A WOOD NETSUKE OF MITSUME KOZŌ

Edo period (1615-1868), 19th century

The spirited three-eyed figure shown standing on one foot, perhaps dancing, his oversized head wrapped with a kerchief and supporting a straw hat which has fallen down his back, his face in a grimace as he sticks out his tongue, his three eyes all inlaid in amber and dark wood
3 1/2in (8.9cm) high

\$15,000 - 25,000

Provenance

Albert Brockhaus Collection

Published

Barbara Teri Okada and Mary Gardner Neill, *Real and Imaginary Beings: The Netsuke Collection of Joseph and Edith Kurstin*, New Haven, Yale University Press, 1980, p.121, no.129, illus. p.123
Joseph Kurstin and Maria Ortega, *Masterworks of Netsuke and Other Japanese Miniature Art from American Collections*, Miami, Lowe Art Museum, 1986, no.11
Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Orlando, Florida, Epcot Center, Disney World, 1994, p.53
International Netsuke Society Journal, vol.18, no.3, p.22, fig.17
International Netsuke Society Journal, vol.18, no.4, p.24, no.14
Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, p.169, no.134

Exhibited

Yale University Art Gallery, February 28-April 12, 1980
Lowe Art Museum, University of Miami, 1986
Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997
Museum of Fine Arts, Boston, September 2001-November 2002



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37

GYOKUSEN (ACTIVE 18TH/19TH CENTURY)

A Wood Netsuke of Two Amorous Skeletons

Edo period (1615-1868), 18th/19th century

The two skeleton figures appearing to be in mid-coitus, one crouching while the other's legs wrap around its lower back, each embracing the other, their skulls attached adjacent to their mouths and eye sockets, signed on the bottom of the larger figure's feet *Gyokusen*

2in (5.1cm) high

\$1,500 - 2,000

38

MASANAO OF ISE (ACTIVE 19TH CENTURY)

A Fruit-Nut Netsuke of the *Bunbuku Chagama* (Badger Tea-Kettle)

Edo period (1615-1868), 19th century

The natural shape of the fruit pit used to good effect in conveying the bulbous form of the kettle, the face of the badger carved at the apex and the feet and tail on the underside, the surface incised with either fine lines for the animal's fur or stippled to resemble the iron surface of the kettle, the top with a removable lacquer lid, signed *Masanao*

2in (5.1cm) wide

\$7,000 - 9,000

Published

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Epcot Centre, Disney World, Florida, 1994, p.34

Exhibited

Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997



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39

MASANAO OF KYOTO (ACTIVE 18TH CENTURY)

A Wood Netsuke of a Rat

Edo period (1615-1868), 18th century

Seated, leaning forward, its body twisted slightly to the left with tail tightly curled around in front, nibbling on its hind paw, the eyes inlaid in dark wood, signed in an oval reserve *Masanao*
1 7/8in (4.7cm) wide

\$25,000 - 35,000

Provenance

Harriet Szechenyi Collection, sold at Bonhams, London, November 8, 2011, lot 111

Published

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.718

Rosemary Bandini, *Shishi and Other Netsuke: The Collection of Harriet Szechenyi*, London, 1999, p.58, no.72



40

SAKAI MASAKIYO (ACTIVE 19TH CENTURY)

A Wood Netsuke of a Rat

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The rodent coiled tightly into a ball, its tail wrapped around its body, its front right paw touching its nose and its left rear paw scratching its left ear, the eyes inlaid in dark wood, signed *Masakiyo*

1 5/8in (4.1cm) wide

\$3,000 - 5,000



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41

MASANAO OF ISE (ACTIVE 19TH CENTURY)

A Wood Netsuke of a Dragon in a Tangerine

Edo period (1615-1868), 19th century

The dragon shown winding in and around the fruit with a large, folded leaf sprouting off of the stem, the *himotōshi* formed by the space beneath the stem, signed in a rounded rectangular reserve *Masanao*

1 1/2in (3.8cm) diameter

\$1,000 - 1,500



41

42

A WOOD NETSUKE OF A SNAKE

Edo period (1615-1868), 19th century

The snake coiled up on itself with its tongue protruding, the surface finished to resemble the natural skin of the animal, the eyes inlaid in brass

1 5/8in (4.1cm) wide

\$3,000 - 4,000



42



43

NAITŌ TOYOMASA (1773-1856)

A Wood Netsuke of a Crouching Monkey

Edo period (1615-1868), 18th century

The compact, spherical netsuke carved as a monkey seated with his hands over his ears, the eyes inlaid in amber and dark wood, signed in a rounded rectangular reserve *Toyomasa*

1 1/4 in (3.2cm) wide

\$10,000 - 15,000

A nearly identical netsuke by Toyomasa was sold at Bonhams, London, The Harriet Szechenyi Sale of Japanese Art, November 8, 2001, lot 154.



44

MASANAO OF KYOTO (ACTIVE 18TH CENTURY)

A Fine Boxwood Netsuke of a Roosting Chicken with Chicks
Edo period (1615-1868), late 18th century

The chicken seated cradling an egg between her feet, her head turned to preen the plumage of one chick while another stands on her back and a third chick walks under her tail feathers, the eyes inlaid, signed in an oval reserve *Masanao*

2in (5.1cm) wide

\$30,000 - 40,000

Provenance

Harriet Szechenyi Collection, sold at Bonhams, London, November 8, 2011, lot 174

Published

Bernard Hurtig, "Masanao: The Kyoto Magician," *International Netsuke Collectors' Society Journal*, vol.11, no.2, fig 31

Sydney L. Moss Ltd., *Meetings with Remarkable Netsuke*, London, 1996, no.6

Rosemary Bandini, *Shishi and Other Netsuke: The Collection of Harriet Szechenyi*, London, 1999, p. 98, no.143

International Netsuke Society Journal, vol.31, no.4, p.54

A very similar example is illustrated in Joseph Kurstin and Maria Ortega, *Masterworks of Netsuke and Other Japanese Miniature Art from American Collections*, Miami, Lowe Art Museum, 1986, no.30; Eskenazi, *Japanese Netsuke, Ojime and Lacquer-ware*, London, 1985, p.40, no.70; and Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, p.318, no.285. Another example is illustrated in *Netsuke: An Exhibition Held by Nihon Netsuke Kenkyukai*, Tokyo, 1995, p.51, no.23 and a similar piece in ivory, by Okatomo, is illustrated in Sydney L. Moss Ltd., *Zodiac Beasts and Distant Cousins*, London, 1973, no.21.



45

NAITŌ TOYOMASA (1773-1856)

A Fine Wood Netsuke of a Boar about to Rise

Edo period (1615-1868), circa 1855

Seated with its head raised and looking up, its mouth open and its forelegs bent as if about to rise, the eyes inlaid in amber and the pupils inlaid in dark wood, signed *Hachijūsansai Toyomasa* (Toyomasa, at age 83 years)

1 7/8in (4.7cm) wide

\$20,000 - 30,000

For a similar example dated *Hachijūissai Toyomasa* (Toyomasa, age 81 years), see Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, no. 298, p. 329

Published

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Orlando, Florida, Epcot Center, Disney World, 1994, p. 70

Exhibited

Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997



46

A LARGE AND IMPORTANT NETSUKE OF A DRIED SALMON

Edo period (1615-1868), 18th century

Of lacquered wood, shell, and fish skin modeled as a dried salmon, the lower section cut away to reveal the lacquered spine beneath the translucent shell, the underside decorated with branches of blossoming plum in red and gold *hiramaki-e* against a black-lacquer ground, the *himotōshi* lined in silver

6 1/4in (15.8cm) long

\$6,000 - 8,000

Provenance

W.L. Behrens Collection

James Lord Bowes Collection

Mrs. F. M. Alhusen Collection

M.T. Hindson Collection

Published

Henri Joly, *Catalogue of the W. L. Behrens Collection*, London, Glendining and Company Ltd., 1913, no. 1772, pl. XXX

George Audsley and James Lord Bowes, *Keramic Art of Japan*, Liverpool and London, Henry Sotheran, 1881, p. 49

M. T. Hindson, "Early Netsuke Carvers and the Hawk-Eyed Collector," *The Connoisseur*, November 1965, p. 158

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Sotheby Parke Bernet Publications, 1974, no. 1268, p. 425

Frederick Meinertzhagen and George Lazarnick, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss, 1986, p. 1022

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Orlando, Florida Epcot Center, Disney World, 1994, p.58

International Netsuke Society Journal, vol.15, no.1, p. 52, fig.35

Exhibited

Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997



47

MASANAO OF KYOTO (ACTIVE 18TH CENTURY)

A Wood Netsuke of an Octopus

Edo period (1615-1868), 18th century

The octopus carved with its arms entwined framing its bulbous head and forming a compact shape, the wood well-worn and the eyes inlaid in dark horn, signed in an oval reserve *Masanao*

1 5/8in (4.1cm) wide

\$25,000 - 35,000

Provenance

Michele Eddé Collection



48

SHŪGETSU III (ACTIVE 19TH CENTURY)

A Wood Netsuke of a Mole

Edo period (1615-1868), 19th century

The animal shown crouched down in a compact posture, the front feet turned outward, and the back feet tucked under the body, the hair carved with fine lines, signed *Shūgetsu saku*

2 7/8in (7.3cm) wide

\$8,000 - 10,000

Provenance

Henry T. Reiss Collection

Frederick Meinertzhagen Collection

M. T. Hindson Collection

Published

Frederick Meinertzhagen, *The Art of the Netsuke Carver*, London, Routledge & Kegan Paul, 1956, no.8

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Sotheby Parke Bernet Publications, 1974, p.102, no.289

Frederick Meinertzhagen and George Lazarnick, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss, 1986 p.764



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A DARK WOOD FIGURE OF A TOAD WITH MECHANICAL WORKS

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century

Carved as a seated toad, the surface finished to resemble its bumpy skin, the underside fitted with a wind-up mechanism enabling the toad to move, the eyes inlaid in amber and dark horn

2in (5.1cm) wide

\$500 - 700



50

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SHUYA (ACTIVE 18TH/19TH CENTURY)

A Wood Netsuke of Two Toads

Edo period (1615-1868), 18th/19th century

Carved as a large toad with a smaller toad resting on its back, both with pupils inlaid in dark horn, signed *Shuya*

2in (5.1cm) wide

\$2,000 - 3,000



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51

SUKEYUKI (ACTIVE 19TH CENTURY)

A Wood Netsuke of the *San Sukumi* (Snake, Frog, and Snail)

Edo period (1615-1868) or Meiji era (1868-1912), 19th/late 19th century

Carved as a small frog and a snail climbing on the body of a coiled snake, the details finely carved and lightly stained to resemble the natural textures of the creatures, the eyes inlaid in amber and dark wood, signed in a rectangular reserve *Sukeyuki*

1 3/4in (4.4cm) wide

\$8,000 - 12,000

Provenance

Jacques Carré Collection

Published

Eskenazi Ltd., *Japanese Netsuke from the Carré Collection*, London, 1993, p.137. no.166

A very similar example was exhibited at the Minneapolis Institute of Art in 1999, published in Matthew Welch and Sharen Chappell, *Netsuke: The Japanese Art of Miniature Carving*, Minneapolis, Minneapolis Institute of Art, p.153, no.234



52

SEIYŌDŌ TOMIHARU (1733-1810)

An Ebony Wood Netsuke of a Frog on Driftwood
Edo period (1615-1868), 18th/19th century

Carved as a small frog perched on a piece of
weathered driftwood, the surface finished to
resemble the natural texture of its skin, the eyes
inlaid, signed on the underside *Iwami no kuni*
Enokawa Seiyōdō Tomiharu chōkoku (Carved by
Seiyōdō Tomiharu of Enokawa, Iwami Province)
2 3/4in (7cm) wide

\$15,000 - 25,000



53

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HIDARI ISSAN (ACTIVE CIRCA 1780-1800)

A Wood Netsuke of a Quail

Edo period (1615-1868), dated 1797

Finely carved as a quail, its legs held close to its breast and its wings folded tightly to its sides in a compact form, the surface detail lightly stained, and the eyes inlaid in pale and dark horn, signed *Hidari Issan* and dated *Hinoto-mi banshū* (Late autumn, 1797)

1 3/4in (4.4cm) high

\$1,000 - 1,500

54

ISSAI (ACTIVE 19TH CENTURY)

A Wood Netsuke of a Wasp in a Gourd

Edo period (1615-1868), 19th century

The insect eating from a hole in the rotting vegetable, a smaller gourd resting against the larger, forming a *himotōshi* in the space between, the wasp's eyes inlaid in dark horn, signed *Issai tō*

1 5/8in (4.1cm) wide

\$5,000 - 7,000



54



55

MITANI GOHŌ OF AKI PROVINCE (ACTIVE 18TH/19TH CENTURY)

A Boxwood Netsuke of a Lizard on a Mushroom

Edo period (1615-1868), 19th century

The lizard resting on the upper surface of an insect-eaten mushroom, its long tail curving around the perimeter of the cap, the *himotōshi* formed by a space between the mushroom stalk and the underside of the cap, signed in *ukibori* on the underside *Nittō Aki Gohō Dōjin* and dated *Bunka rokunen tō* (Carved by the recluse Gohō of Aki Province in Japan in 1809)

2 1/4in (5.7cm) wide

\$20,000 - 25,000

Published

Barbara Teri Okada and Mary Gardner Neill, *Real and Imaginary Beings: The Netsuke Collection of Joseph and Edith Kurstin*, New Haven, Yale University Press, 1980, p.56, no.37

George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.413

Joseph Kurstin and Maria Ortega, *Masterworks of Netsuke and Other Japanese Miniature Art from American Collections*, Miami, Lowe Art Museum, 1986, p.44, no.48

Joe Kurstin, *Netsuke: Story Carvings of Old Japan*, Orlando, Florida, Epcot Center, Disney World, 1994, p.57

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, p.223, no.186

Exhibited

Yale University Art Gallery, February 28-April 12, 1980

Lowe Art Museum, University of Miami, 1986, no.48

Epcot Center, Disney World, Orlando, Florida, May 11, 1993-May 10, 1997

Museum of Fine Arts, Boston, September 2001-November 2002





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A WOOD NETSUKE OF A CAMEL

Edo period (1615-1868), 19th century

The dromedary with its front legs folded as if about to stand up, its head twisted back to the left licking the straw mat on its back

2 1/8in (5.4cm) high

\$4,000 - 5,000

Published

Joseph Kurstin and Gilles Lorin, *The Peacock's Feather, Gentlemen's Jewelry of Old Japan*, Delray Beach, Art Media Resources, 2006, p.63, no.48

57

HŌSHUNSAI MASAYUKI (ACTIVE 19TH CENTURY)

A Wood Netsuke of an Orangutan

Edo period (1615-1868), 19th century

The animal shown seated with folded arms, clutching a cucumber with its back right foot, its head turned slightly and bearing a wide grin, the details finely incised, the eyes inlaid in dark wood, signed on the underside of the cucumber with the *kaō* of Hōshunsai Masayuki

1 3/4in (4.4cm) high

\$4,000 - 6,000

Provenance

Annable Collection, sold at Sydney L. Moss Ltd.

Previously sold at Sotheby's, London, May 29, 1980, lot 48

Published

George Cohen, *In Search of Netsuke and Inro*, Birmingham (U.K.), Jacey Group, 1974, p.59, pl.XV, no. 243



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58

SHINSHISAI RYŪKEI (ACTIVE CIRCA 1840-1870)

A Wood Netsuke of a *Kappa* (Water Sprite)

Edo period (1615-1868), 19th century

The creature seated with one webbed hand resting on a bended knee, with long hair surrounding a slight depression on the top of its head and flowing down its carapace, the skin finished to resemble scales and the eyes inlaid in dark horn, signed in an oval reserve *Shinshisai Ryūkei saku*

2in (5.1cm) high

\$10,000 - 15,000

Provenance

Annable Collection, sold at Sydney L. Moss Ltd.

George Cohen Collection

Published

George Cohen, *In Search of Netsuke and Inro*, Birmingham (U.K.),

Jacey Group, 1974, p.59, pl.XVI, no. 260



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A RARE WOOD NETSUKE OF A HAKUTAKU

Edo period (1615-1868), 18th century

The beast shown in mid-stride, its back arched as it looks to the left, its mouth slightly open baring its fangs, the eyes in its face and those on its flanks inlaid in dark horn, the surface details finely incised
1 3/4in (4cm) high

\$5,000 - 7,000

Provenance

Betty Jahss Collection, sold at Sotheby's, London, November 14, 1991, lot 127

Published

Sydney L. Moss Ltd., *Meetings with Remarkable Netsuke*, London, 1996, no.1

Dr. Suzy van Laere-Fischer, "Kudan: In Search of the Archetype," *International Netsuke Society Journal*, vol.24, no.3, p.23, fig.5

Joe Earle, *Netsuke: Fantasy and Reality in Japanese Miniature Sculpture*, Boston, MFA Publications, 2001, p.106, no.70

International Netsuke Society Journal, vol.323, no.4, cover and p.11, fig.2

Exhibited

Museum of Fine Arts, Boston, September 2001-November 2002



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JOBUN (ACTIVE LATE 18TH CENTURY)

A Wood Netsuke of *Tengu no Tamago* (Hatching Tengu)

Edo period (1615-1868), late 18th century

The creature struggling to free itself from its egg, one wing outstretched, its face in a grimace under the effort, signed *Jobun*
1 1/2in (3.8cm) wide

\$6,000 - 8,000

Published

Sydney L. Moss, Ltd., *Outside the Box*, London, 2004, pp.38-39, no.16

Very similar examples are illustrated in Milton Stratos, "The Netsuke Carvings of Jobun," *International Netsuke Society Journal*, vol.22, no.1, pp.16, 17, and in Sydney L. Moss Ltd., *Myth, Reality, and Magical Transformation: Aesthetics and Connoisseurship in Japanese Netsuke*, London, 2000, no.16



61

NAITŌ TOYOMASA (1773-1856)

A Fine Wood Netsuke of *Tengu no Tamago* (Hatching Tengu)

Edo period (1615-1868), 19th century

Carved as a mythical bird-like creature emerging from an egg, biting the top of its left wing as it stretches it to its full length, the details finely incised and the eyes inlaid in translucent and dark horn, signed *Toyomasa*

1 5/8in (4.1cm) wide

\$30,000 - 40,000

Provenance

Dr. H.A. Gunther Collection, no.496

Claude Watney Collection

M.T. Hindson Collection

Published

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M.*

T. Hindson Collection, London, Sotheby Parke Bernet Publications,

1974, p.241, no.747.

A very similar example by Toyomasa is illustrated in Scholten Japanese

Art, *Expressions of Style, Netsuke as Art*, New York, 2001, p.57, no.73

Another, by Masakazu, is illustrated in Sydney L. Moss, Ltd., *Zodiac*

Beasts and Distant Cousins, London, 1973, no.21



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The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see Conditions of Website use at www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$25,000 OF THE BID PRICE, PLUS 26% OF THE AMOUNT OF THE BID PRICE ABOVE \$25,000 UP TO AND INCLUDING \$1,000,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of

another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per

auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The □ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to

do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with

commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

Conditions of Sale - continued

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the α symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \bigcirc symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present

in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your

name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer’s Guide - continued

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a

Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*.

Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Mondays*.

Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment

Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door To Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a “Release Order” obtained from the Cashier’s Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dtdusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: Netsuke from the Collection of Joseph and Elena Kurstin	Sale date: Friday December 16, 2022
Sale no. 28284	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIPcode: _____

Please note that all telephone calls are recorded.

Absentee	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax)

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:





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